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FUNDAMENTAL RULES

FOR THE

STUDY OF HARMONY,

BY

PASQUALE RONDINELLA.

M058.S1

PART I.

5498.

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PREFACE.

THE sole idea which has induced me to publish this little work has been, to present to the student of music the *principal* and *fundamental rules* for the study of *Harmony*, which form the basis of the whole musical edifice.

The contents of this work are divided into two parts; in the first, I attempt to demonstrate the formation of the *Intervals*, the nature of the sounds of the *Diatonic Scale*, the *Fundamental Chords*, with their *Inversions*, from which the accompaniments of the *Major* and *Minor Diatonic Scales* are composed, concluding with the formation of *Cadenzas*, and *Modulations;* reserving for the Second Part more elaborate explanations on the *Harmonic* and *Dissonant Chords*, with their *Inversions* and *Progressions;* and when the student shall have well understood the principal rules on the above-mentioned points, he will proceed to the study of *Imitation, Canon*, and *Fugue.*

The only reward and compensation which I desire for this unpretending work will be, to know that I have presented a brief and useful study to those who are anxious to become acquainted with the *Theoretical Rules* of Harmony and Counterpoint, by which they can, without too great effort, prepare themselves for the position of true artists.

PASQUALE RONDINELLA.

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FUNDAMENTAL RULES FOR THE STUDY OF HARMONY.

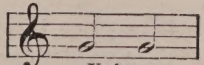
PART FIRST.

DIATONIC DEGREES AND INTERVALS.

THE distance between two sounds, in respect to difference of pitch, is called an **Interval,** and is directly determined from the number of the degrees of the staff upon which the two sounds stand.

By **Diatonic** degrees is understood, the series or progression of **tones** and **semitones** presented by any **major** or **minor** scale.

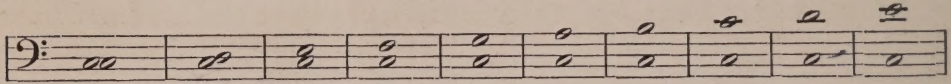
Two sounds, both situated on the same degree of the staff, are called **Unison.**

EXAMPLE. 

Unison.

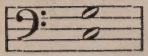
According to the number of the degrees of the sounds, the **Intervals** will now be expressed in the following example, taking the lower sound as situated upon the first degree of the **Diatonic** major scale of *Do*.

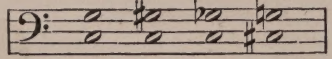
NATURAL INTERVALS.



Unison, or Prime. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave. Ninth. Tenth.

N. B. The intervals of *ninth* and *tenth* are to be considered as repetitions of the intervals of *second* and *third.*

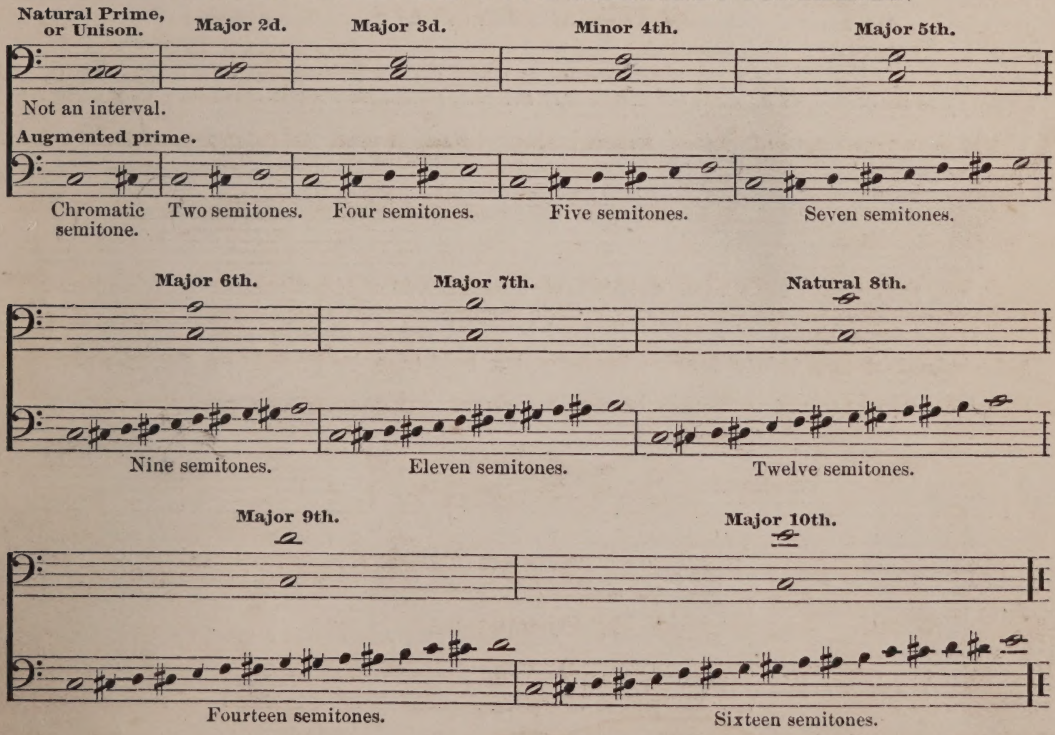
A Chromatic alteration, whether made in the upper or lower sound of the *intervals*, does not change the number of the degrees, nor their designation: Thus, for example, if to the *fifth*, Do, Sol,  a *sharp* is prefixed, it remains always *fifth*, but requires a more particular determination, since it has evidently become a different *fifth* from what it was originally.

EXAMPLE. 

As such alterations of the *intervals* take place through chromatically raising or lowering them, the following various and determinative designations are made use of:—**Natural, Major, Minor, Augmented** and **Diminished.**

OBSERVE, that, in counting the degree of the *intervals*, the highest or lowest sound will not be considered as a semitone, but as a starting point from which to count the tones or semitones contained in the *intervals.*

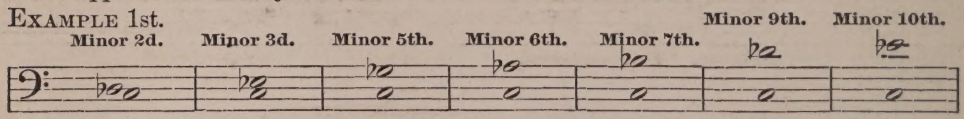
VARIOUS INTERVALS WITH SEMITONES CONTAINED.



OBSERVE.—*We call the interval of the* 4th MINOR, *and the interval of the* 5th MAJOR, *according to the number of semitones comprehended. Some theorists, however, call these intervals, respectively,* NATURAL *and* PERFECT; *but we believe that the nature of the intervals in question is more closely respected by the classification as above given; that is, the interval of the* 4th, *containing five semitones, is* MINOR, *the interval of the* 5th, *containing seven semitones, is* MAJOR.

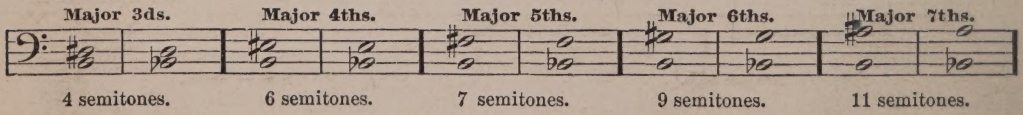
If the *upper* sound of *major intervals* be lowered a half tone, **minor intervals** result.

EXAMPLE 1st.



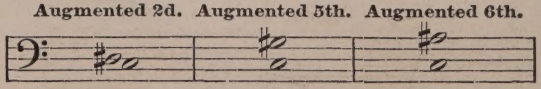
If the *upper* sound of a *minor interval* is raised a half tone by prefixing a *sharp*, or the *lower* sound of said *minor interval* is lowered a half tone, by prefixing a *flat*, it will form a **major interval.**

EXAMPLE 2d.



If the *upper* sound of the *major interval* is raised a half-tone, by prefixing a *sharp*, it will form an **augmented interval,**

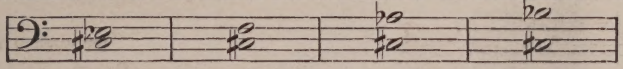
EXAMPLE 3d.

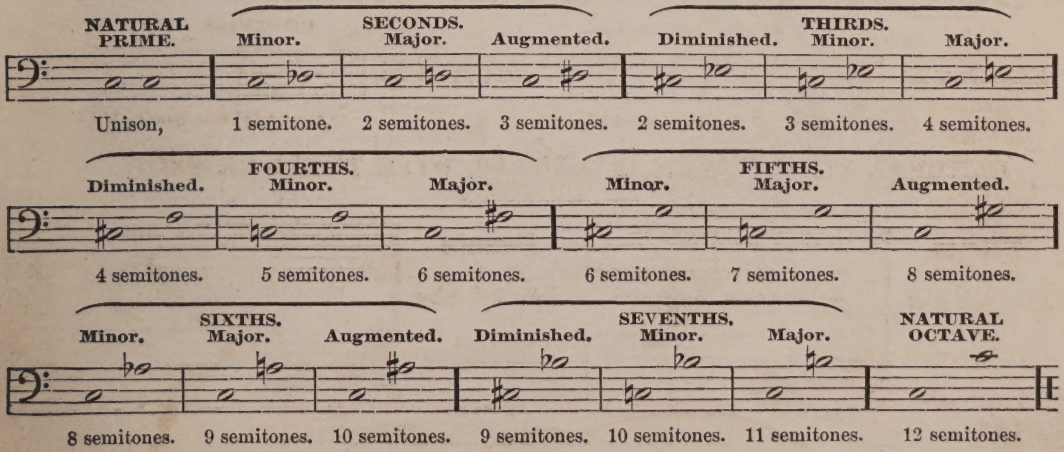


REMARK.—Augmented 3ds, 7ths, and 9ths do not occur in harmonic relations, also *augmented octaves* are to be regarded as *augmented primes.*

If the *lower* sound of the *minor interval* is raised a half-tone, a **diminished interval** results.

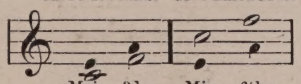
EXAMPLE 4th.



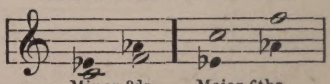
CLASSIFICATION OF THE INTERVALS.

INVERSIONS OF THE NOTES.*

When the *upper* note of any *interval* becomes the lower, or the *lower* note the upper, it is called an **Inversion,** and the name of the *interval* then becomes changed: thus, for example, a *major* interval of third, inverted, becomes *minor* sixth; and a *minor* interval, of third, inverted, becomes *major* sixth.

EXAMPLE 1st.

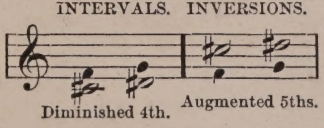


EXAMPLE 2d.

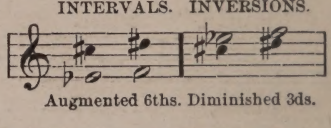


Also, a *diminished* interval becomes *augmented*, and an *augmented* interval becomes *diminished*.

EXAMPLE 1st.

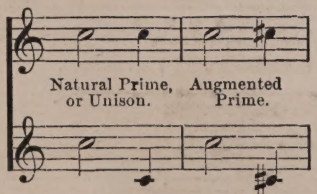


EXAMPLE 2d.

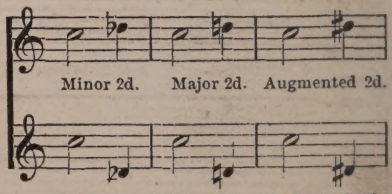


GENERAL VIEW OF THE INTERVALS, WITH THEIR RESPECTIVE INVERSIONS.

Primes *Inverted, give* **Octaves.**

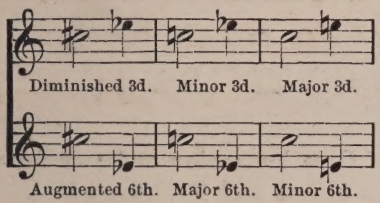


Seconds *Inverted, give* **Sevenths.**

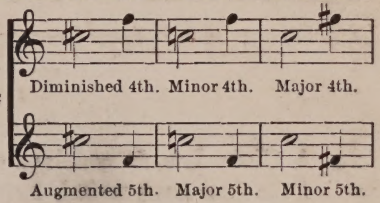


* *The word* NOTE *or* NOTES *will be used hereafter, without distinction, to indicate* SOUNDS *or* PITCH, *according to its accepted technical meaning in the Italian School.*

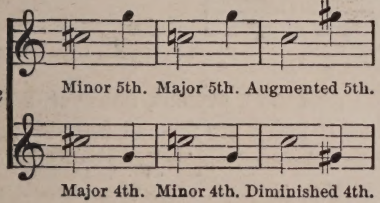
Thirds *Inverted, give* **Sixths.**



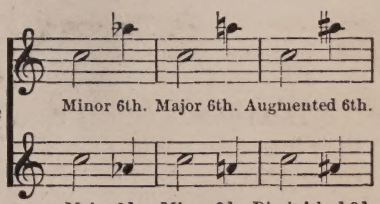
Fourths *Inverted, give* **Fifths.**



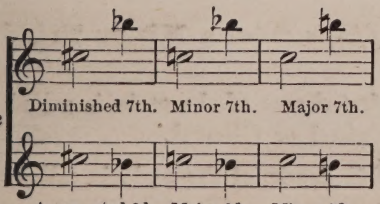
Fifths *Inverted, give* **Fourths.**



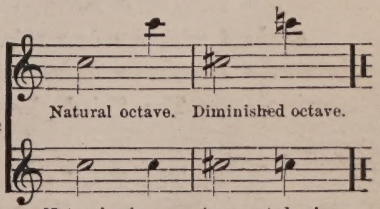
Sixths *Inverted, give* **Thirds.**



Sevenths *Inverted, give* **Seconds.**



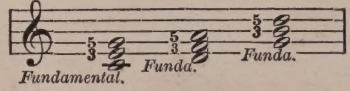
Octaves *Inverted, give* **Primes.**



THE CHORD OR TRIADS.

A **Chord** is formed by a combination of three harmonic sounds; of these, the lowest is called the **fundamental tone,** to which its **third** and **fifth** are added.

EXAMPLE.



These *chords,* formed upon *Do* (C), *Re* (D), *Sol* (G), present, however, a difference as to their intervals. While the *chords* of *Do* (C) and *Sol* (G), are formed here by *major thirds* and *major fifths,* the *chord* of *Re* (D), contains a *minor third* and *major fifth.*

A *chord* with a *major third* and *major fifth* is called a **Major Triad;** in Italian, ***Accordo Perfetto Maggiore.***

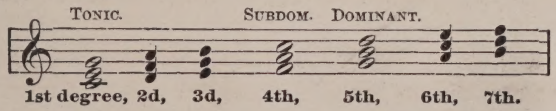
A *chord* with a *minor third* and *major fifth* is called a **Minor Triad;** in Italian, ***Accordo Perfetto Minore.***

The *Triad* placed upon the *first degree* of the scale is called
The Tonic Triad or **Chord.**

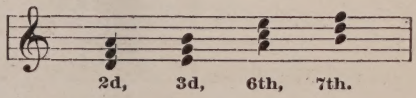
The *Triad* placed upon the *fifth degree* of the scale is called
The Dominant Triad or **Chord.**

The *Triad* placed upon the *fourth degree* of the scale is called
The Subdominant Triad or **Chord.**

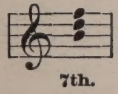
If we arrrange these three *Triads,* or *Chords,* according to the order in the scale, they present themselves to us thus:



and they show themselves collectively as *major triads,* having both a *major third* and *major fifth;* but in the remaining *triads* of the above scale,



we find *minor triads,* having a *minor third* and *major fifth,* with the exception of the *seventh triad,*

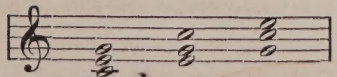


which contains a *minor fifth,* and will be called **The Diminished Triad.**

INVERSIONS OF THE FUNDAMENTAL CHORD.

The **Major Triad,** or ***Accordo Perfetto Maggiore,*** has three positions; each of the *three notes* may be used as a *Bass* note.

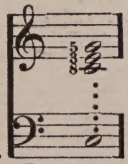
Example.



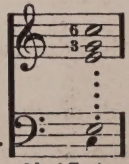
There are as many inversions as there are notes in the *chords*, not counting the *fundamental note.*

According to this principle, there are but two inversions in the Triads.

EXAMPLES.

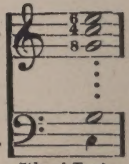
Tonic Triad. The Bass is on the *Key note*, or *Tonic;* called, Chord of 3d and 5th.

Tonic note.

First Inversion. The Bass is on the *Third;* called, Chord of 3d and 6th.



3d *of Tonic.*

Second Inversion. The Bass is on the *Fifth;* called, Chord of 4th and 6th.



5th *of Tonic.*

REMARK.—As the fundamental note of the chords 3d & 6th, and of 4th & 6th, in the previous example is always *Do* (C), and not the *Bass* note *Mi* (E), *Sol*, (G), the chord itself will not lie upon the *third* or *fifth*, but upon the *first* degree, *Do* (C), as these are *no newly formed chords*, but only chords brought into another position by the Bass, and are therefore **derived chords,**

N. B. Any note of any chord can be doubled if the chord should be composed of *four notes;* but, if no reason prevents, the *fundamental note* should be the first, because it is the most important of the chord.

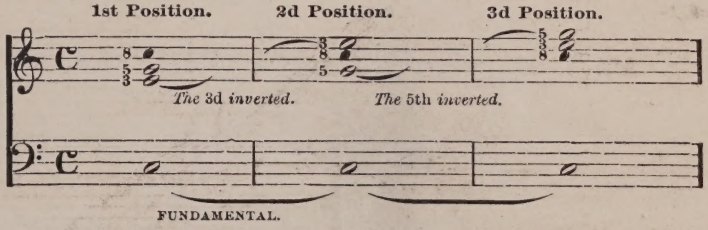
EXAMPLES ON THE PREVIOUS REMARKS.

THE CHORD CHANGING POSITION ON THE THREE FUNDANENTAL NOTES OF THE DIATONIC SCALE.

Tonic Chord,

or

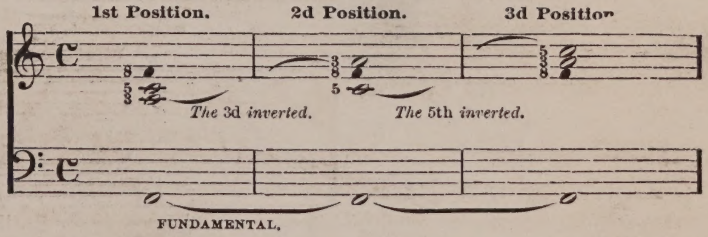
Accordo Perfetto Maggiore.



Subdominant Chord,

or

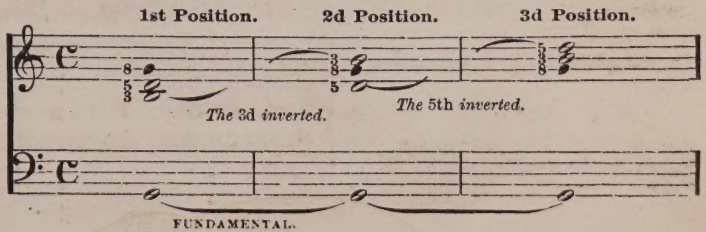
Accordo Perfetto di Quarta.



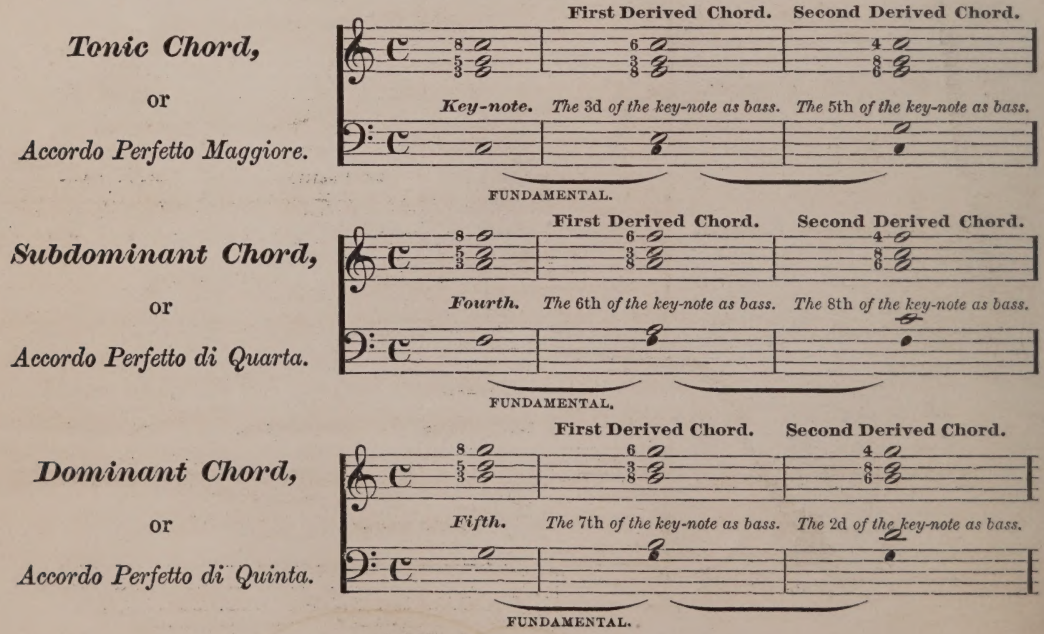
Dominant Chord,

or

Accordo Perfetto di Quinta.

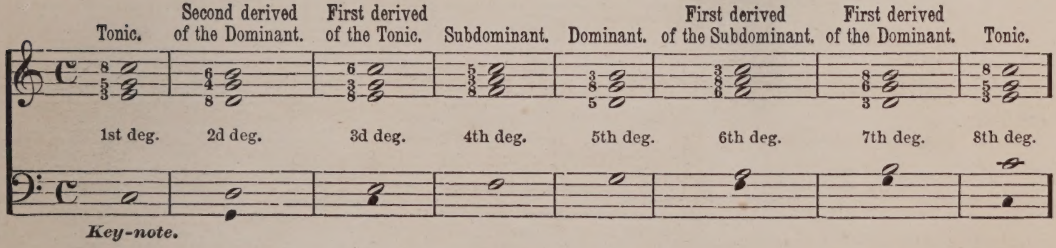


DERIVED CHORD.

If the chord of *Tonic*, or any other *fundamental note*, should remain the same, while the *Bass note* moves to its 3d or 5th above, we will find on the *Third* the **first derived chord** of 3d and 6th; and on the *Fifth*, the **second derived chord** of 4th and 6th.

From the *fundamental* chords of the *Tonic, Dominant,* and *Subdominant,* with their inversions, we will form the **Diatonic Scale,** giving a chord to each note of the scale, according to its position or derivation.

N. B. The small notes in the Bass indicate the fundamentals.

DIATONIC SCALE.



MOVEMENT OF THE NOTES.

Three different movements of notes occur in the connections of contiguous chords; called,

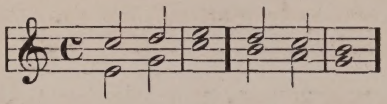
Direct motion ***(Moto retto),***

Contrary motion ***(Moto contrario),***

Oblique motion ***(Moto obliquo).***

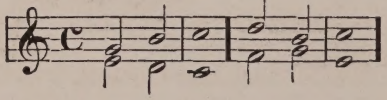
The **direct motion** is when two notes *rise* or *fall* at the same time.

EXAMPLE.



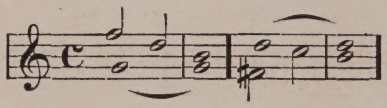
The **contrary motion** is when one note *rises* and the other *falls.*

EXAMPLE.

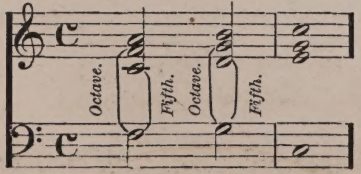
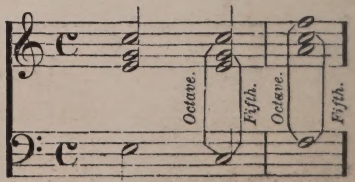


The **oblique motion** is when a note remains *fixed* and the other moves, *direct* or *contrary.*

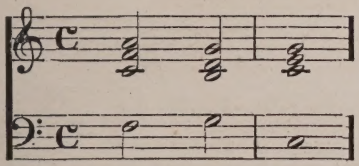
EXAMPLE.



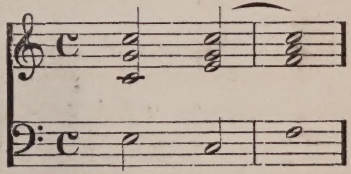
If two *octaves,* or two *fifths* be found between the parts in two consecutive chords, it will be a faulty progression, as will appear in the following

EXAMPLE 1st.

EXAMPLE 2d.

To avoid these faulty progressions in Example 1st, the *octave* and *fifth* must move in *contrary motion* with the bass; and in Example 2d, the *upper note* remains in *oblique motion* with the bass.

EXAMPLE 1st.

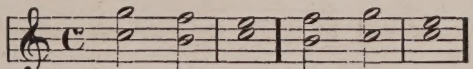


EXAMPLE 2d.



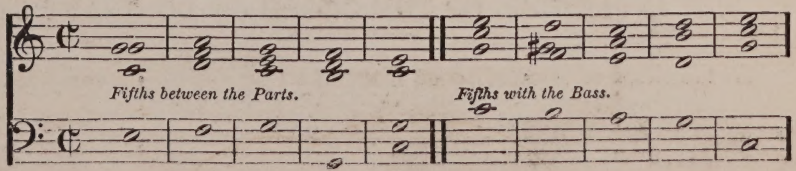
It may therefore be remarked, that *direct fifths* are to be allowed if the *minor fifth* follows the *major fifth*, but not if the *major fifth* follows the *minor fifth*.

EXAMPLE.

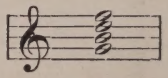
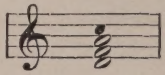
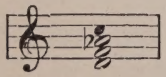
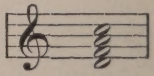
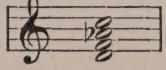


REMARKS.—In the modern free style of composing music, the two *fifths* in two consecutive chords, ascending or descending, between the parts, or with the *bass*, in *direct* or *contrary motion*, are tolerated; but I would advise the student to make use of these licenses as little as possible, except in the instrumentation, or when the two consecutive *fifths* are one *major* and the other *minor*, or *vice versa*.

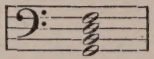
EXAMPLES ON THE SUCCESSION OF TOLERATED FIFTHS.



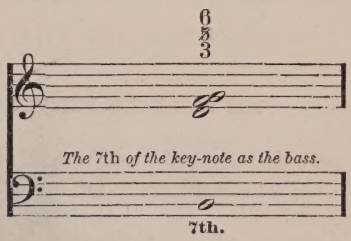
FORMATION OF THE CHORD OF SEVENTH.

As we have already said that the Triads contain only three notes, we will mention now a chord consisting of *four notes*, *Sol*, (G), *Si* (B), *Re* (D), *Fa* (F),  The fourth note, *Fa* (F), is the *minor seventh* of the Dominant, and it is called, **Chord of Dominant Seventh;** but if the *minor seventh* is added to the *minor triad*,  or *diminished triad*,  the former will be called ***minor chord of seventh,***  and the latter, ***diminished chord of seventh,***  of which we will speak more at length hereafter.

INVERSIONS OF THE CHORD OF DOMINANT SEVENTH.

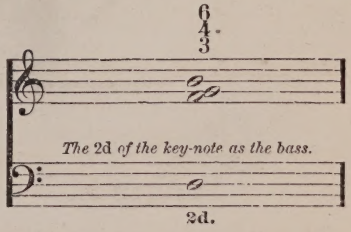
As the chord of ***Dominant Seventh***  is composed of four notes, we can have *three inversions* from it, (not including the fundamental note)

The ***First Inversion*** is on the 3d of the *Dominant*, *Si* (B), as the *bass note*, receiving an accompaniment of a *minor third, minor fifth*, and *minor sixth*, called the Chord of 3d, 5th, and 6th.

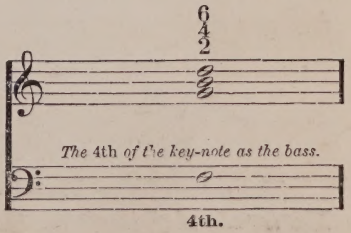


N. B. The *minor fifth*, with the *minor sixth* is found in the *first inversion* of the chord of *Dominant Seventh.*

The ***Second Inversion*** is on the 5th of the *Dominant*, *Re* (D), as the *bass note*, receiving an accompaniment of a *minor third, minor fourth*, and *major sixth*, called the Chord of 3d, 4th, and 6th.



The ***Third Inversion*** is on the 7th of the *Dominant*, *Fa* (F), as the *bass note*, receiving an accompaniment of a *major second, major fourth*, and *major sixth*, called the Chord of 2d, 4th, and 6th.

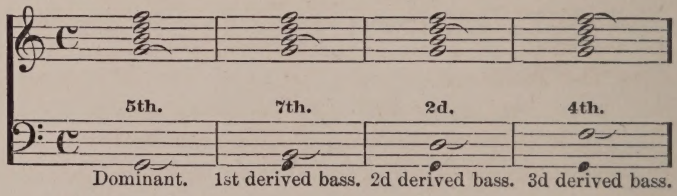


REVIEW ON THE PREVIOUS INVERSIONS OF THE CHORD OF DOMINANT SEVENTH.

THE BASS NOTES DERIVED FROM THE FUNDAMENTAL CHORD OF THE DOMINANT SEVENTH.

EXAMPLE 1st.

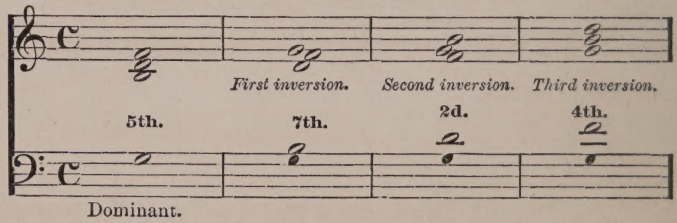
Chord of Dominant 7th.



INVERSIONS OF THE NOTES OF THE CHORD OF THE DOMINANT SEVENTH.

EXAMPLE 2d.

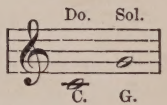
Chord of Dominant 7th.

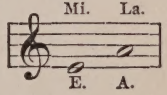


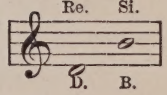
NATURE OF THE DEGREES OF THE DIATONIC SCALE.

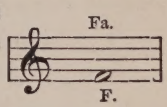
The notes of the *Diatonic Scale* are divided into *four denominations*, called respectively, ***Natural, Arbitrary, Major,*** and ***Minor.***

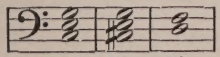
The ***Naturals*** are the *First* and *Fifth* degrees of the scale, called *Naturals*, as they are unvarying.



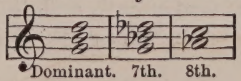
The ***Arbitraries*** are the *Third* and *Sixth* degrees of the scale, called *Arbitraries*, as they are used at the will of the composer; therefore, if employed *major*, they constitute the *major key*, or *vice versa* if they are *minor*.

The ***Majors*** are the *second* and *seventh* degrees of the scale, called *Majors*, as they represent the *leading notes* of any *major* or *minor* scale.



The ***Minor*** is the *Fourth*, being naturally so, according to the degrees which it occupies in the Diatonic Scale; but, by the standing position of the *Fourth* as a *fundamental note*, it is called *Natural Fourth*.

REMARK.—If any of the above-mentioned natural notes of the scale, receive an alteration in reference to their denomination, it will cause a *total change* in the *harmonic relations* with the chord of the original key; as, for example, if the lower note of the *major triad* is raised by a sharp, it forms the *diminished triad* of the *seventh degree* of the scale of *Re, major* or *minor*:

EXAMPLE. 

Also, if the 3d and 5th of the *Dominant chord* is lowered by flats, it forms the *diminished triad* of the *seventh degree* of the scale of *La* ♭ (A♭).

EXAMPLE. 

GENERAL REMARKS AND RULES ON THE UNVARYING NOTES GIVEN TO EACH DEGREE OF THE SCALE.

The ***second degree*** of the scale will always receive a *major sixth*, as it represents the *leading note* of any *major* or *minor* scale.

The ***fifth degree*** of any *major* or *minor* scale always receives a *major* 3d, as it is the *leading note* of the scale (the major 7th).

The ***seventh degree*** of the scale receives the *minor* 3d and *minor* 5th, as the first *derived chord* of the *Dominant seventh.*

The ***fourth degree*** of the scale can receive *three* different accompaniments.

First. When the *fourth* is regarded as a simple *fundamental note*, it will receive the Chord of 3d, 5th, and 8th.

Second. If the *fourth* ascend to the *fifth degree* of the scale, it will receive the Chord of major 3d, 5th, and 6th, considering it as the *first inversion* of the *minor chord* of *seventh;* hence, if in place of the 6th, the 8th should be given, we would fall into the faulty progression of two consecutive *octaves* and two *fifths*, which would be found between the chords of the *Subdominant* and *Dominant.*

Third. The *fourth degree* of the scale (the subdominant), in descending from the *fifth degree* (the dominant), receives an accompaniment of major 2d, major 4th, and 6th, considering it as the *third inversion* of the *Dominant seventh*, and thus the *fourth* must then descend to the *third degree* of the scale, just as the *minor* 7th of the Dominant chord resolves in descending to the *third degree* of the scale.

The ***sixth degree*** of the scale, *in descending*, can receive an accompaniment of minor 3d, 4th, and major 6th, as the *second degree* of the scale that descends to the *fifth* (as a Tonic), and then, by the chord of major 2d, 4th, and 6th, given to the descending *fourth*, as the *third inversion* of the *Dominant seventh*, we return to the original key.

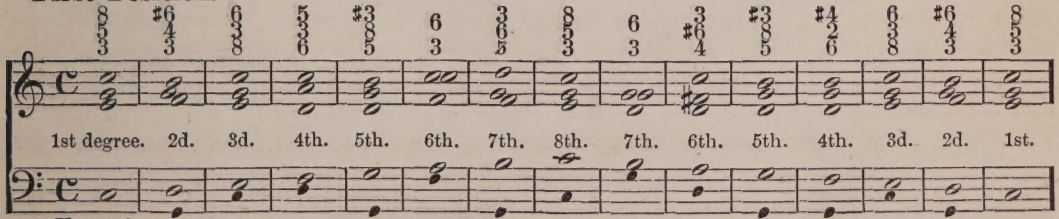
HARMONIZED DIATONIC SCALE, ASCENDING AND DESCENDING.

From the *inverted chords* of the *Triads*, and those of *Dominant seventh*, a properly calculated chord can now be given to each degree of the *diatonic scale*, ascending or descending.

As we mentioned previously that the *chords* can be used in *three* positions, we will now present the *diatonic scale* of *Do* (C) harmonized in the *three positions*, understanding that in the *First position*, the chord given to the *Tonic* is the 3d, 5th, and 8th, and the remaining notes of the scale receive the chord as expressed by the numbers in the following example, which will serve as a model for harmonizing any *major* scale in *first* position.

SCALE OF EIGHTH DEGREE, ASCENDING AND DESCENDING. *

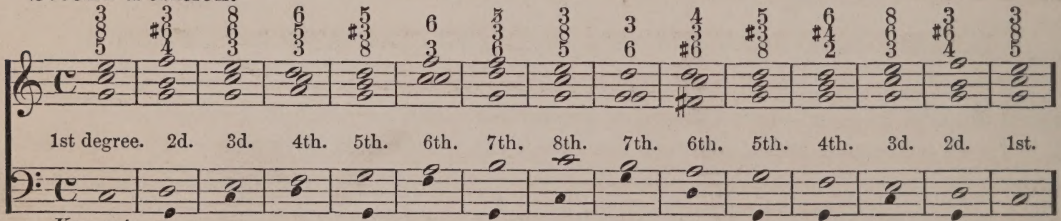
First Position.



* *The small notes will be understood as the* FUNDAMENTAL BASS, *while the larger ones, which support* FUNDAMENTAL *and* DERIVATIVE CHORDS, *form the* DIATONIC SCALE.

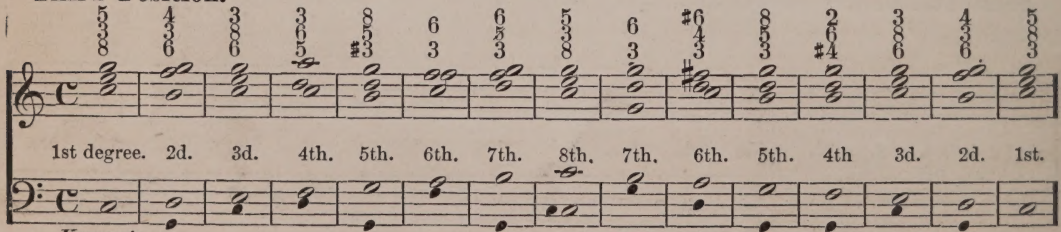
The following scale is given in the *Second Position*, in which the 3d, in the *Tonic Chord*, is found in the upper note, as 5th, 8th, and 3d. The numbers given to the remaining notes of the scale will serve as a model to harmonize any *major scale* in *second position*.

Second Position.



The following scale is given in the *Third Position*, in which the 5th of the *Tonic Chord* is found on the upper note, as 8th, 3d, and 5th, and the numbers given to the remaining notes will serve as a model to harmonize any *major scale* in *third position*.

Third Position.



REMARK.—The student should commit to memory the numbers of the *three positions* given to the previous model scale of *Do* (C), so as to have them always in the mind, for immediate use.

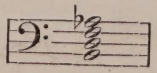
RULES TO BE APPLIED.

In order to have the positions of the chords properly used in the accompaniments, so as to comprehend the notes belonging to the respective voices, with reference to their compass, the *diatonic scales* of *Do* (C), *Re* (D), *Mi* (E), will be harmonized in the *first position; Fa* (F), *Sol* (G), *La* (A), in the *third position;* and *Si* (B) in the *second position.*

ON THE DIATONIC MINOR SCALE.

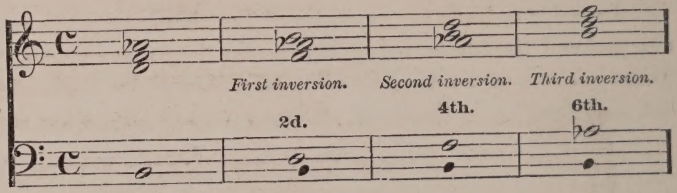
In the ***Diatonic Minor Scale*** we do not find the same distribution of tones and semitones as in the *Major Scale,* and that is in consequence of the *minor* 3d, and *minor* 6th, which occur in the scale; therefore by this, in the ascending scale, between the *minor* 6th, and the following degree, the *major* 7th (leading note of the scale), will be found an interval of *augmented* 2d, composed of three semitones.

To avoid this irregularity, in ascending, the *sixth degree* of the scale is made *major;* but, in descending, to restore the *sixth degree* to its original place, and also, to avoid the interval of *augmented* 2d between the *major* 7th and *minor* 6th, they are given both *minor,* and then, the *sixth degree* must not receive the accompaniment of the *second degree* (as it is done in the major scale), but its regular *major* 3d, 4th, and *augmented* 6th (composed of ten semitones), which must resolve in ascending to the 8th of the *fifth degree* of the scale.

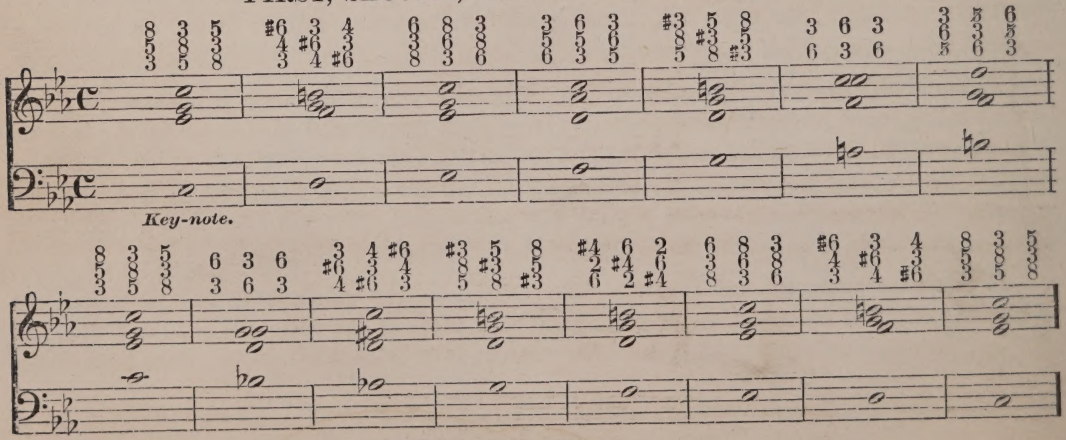
It can now be mentioned that the *fourth degree* of the *minor scale,* in descending, can receive the chord of *minor* 3d, *major* 4th, and 6th, in place of the *major* 2d, 4th, and 6th, and will be considered as the *second inversion* of the chord of *diminished seventh,* composed of the *diminished Triad,* with a *diminished seventh.*  As this chord is composed of

four notes, we can also have *three inversions*, not including the fundamental note. EXAMPLE.

Chord of Diminished 7th.



DIATONIC MINOR SCALE OF *DO* (C), WITH THE NUMBERS OF THE FIRST, SECOND, AND THIRD POSITIONS.



N.B. The tones of the *Minor scales* should be harmonized subject to the same rules as previously expressed for the *Major scales,* (page 27), under the title " RULES TO BE APPLIED."

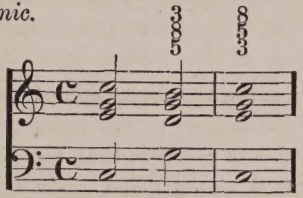
THE CADENZA, OR CLOSE.

The movement of the *Bass note* that progresses from the *Tonic* to the *Dominant,* and from the *Dominant* to the *Tonic* again, is called **Cadenza,** (close).

The *Cadenza* is of three species, namely, ***Semplice*** (Simple), ***Composta*** (Composed), and ***Doppia*** (Doubled).

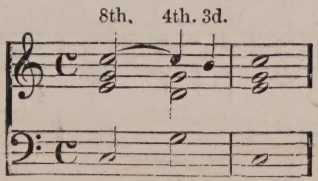
The ***Cadenza Semplice*** is that in which the regular accompaniment of 3d and 5th is given to the *Dominant* and *Tonic.*

EXAMPLE.



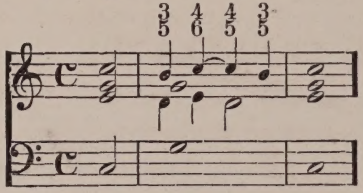
The ***Cadenza Composta*** is that in which on the *Dominant* (or *fifth*) a *dissonance* of 4th is formed, prepared by the 8th of the previous chord, and resolved to the *major* 3d.

EXAMPLE.



The ***Cadenza Doppia*** is that in which the chords of 3d and 5th,—4th and 6th,—4th and 5th,—and again 3d and 5th, are given to the *Dominant.*

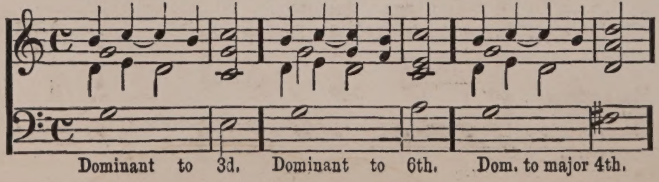
EXAMPLE.



N.B. When the 4th is found accompanied with the 6th, it is called *Consonante,* (or Harmonic) as it appears in the *second inversion* of the *Dominant chord;* but, if said 4th is accompanied with the 5th, it is called *Dissonante,* (or Dissonant,) which will be more fully explained hereafter, in the Second Part of this work.

In the above examples we have given the formation of the Cadenzas, *Semplice, Composta,* and *Doppia,* which are known from the variety of the accompaniments given to the *Dominant* before moving to the *Tonic.* We can now mention that the *Dominant* sometimes moves to the *Third,* or the *Sixth,* or the *Major Fourth,* or on some other notes; in this case the *Cadenza* is called ***Interotta*** (interrupted), or *Cadenza d'Inganno,* as it betrays the conclusion of the Periods, contrary to the expectation of the ear, which it disappoints.

EXAMPLES.



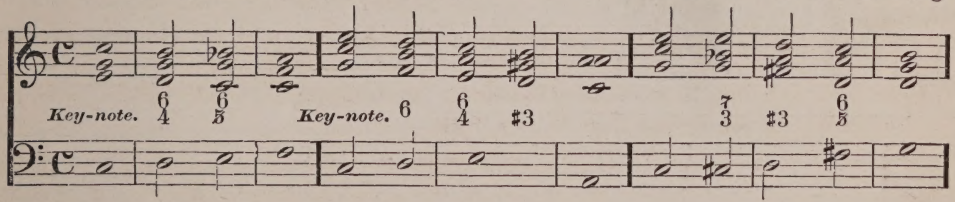
ON MODULATION.

The term ***Modulation*** is used to express a succession of harmonies changing from one *Key* to another, or one *Mode* to another, Major or Minor.

The chord of the *Dominant Seventh*, as also the chord of the *Diminished Seventh*, are the principal means of *modulation*.

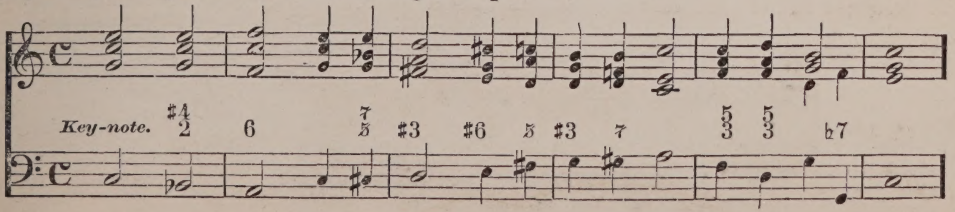
Every *modulation* can be effected in various ways.—FIRST: By introducing in the *bass part*, or in the *accompaniment*, any accidental which is not in relation with the existing key.

EXAMPLES.



SECOND: with the above-mentioned means of introducing accidentals in the harmony, the *new key* can make its appearance abruptly, and soon leave, without attaining a definite development, as expressed in the following example.

EXAMPLE.



A great number of examples could be given on this subject, but more elaborate explanations will be found in the Second Part of this work.

N.B. After having well understood all the Theories and Rules given in this small Manual, I would advise the student to procure the First Part of FENEROLI'S *"Partimenti," or "Bassi Numerati" (numbered bass), and copying them, one by one, on a sheet of blank music paper, leaving a staff in blank above, on which, by the guide of the initial numbers, (which are found on the notes) he should exercise himself by giving a calculated chord to the notes, following the rules before described, and thus be prepared for the Second Part of the study.*

END OF FIRST PART.

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Yours Truly, BENJ. OWEN,
Assistant Conductor Kellogg English Opera.

Centre, Cherokee [illegible] Alabama.

MESSRS. LEE & WALKER.—I have th[illegible]oughly examined your recent publication, "Clarke's New Method for the Piano Forte." During forty years' experience in teaching the Piano, I have never met with so desirable a book. Among its many excellencies may be mentioned its correct system of fingering, great variety of time and movement, chasteness of style and its gentle gradation from the most simple to the most complex. It is a happy blending of amusement with improvement, and cannot fail to elevate the standard of musical taste in our country. B. S. BARCLAY.

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G. W. MORGAN,

Organist, Rev. T. DeWitt Talmage's Tabernacle Church, Brooklyn.

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Respectfully, MISS S. L. DUDLEY.

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